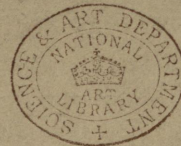


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Great Exhibition,

1851.

(CLASS 23—No. 97.)

CATALOGUE OF ARTICLES

EXHIBITED BY

HUNT & ROSKELL,

(LATE

STORR AND MORTIMER,)

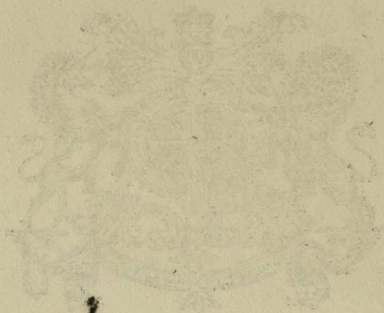
Jewellers, Goldsmiths, and Silversmiths

TO HER MAJESTY,

156, NEW BOND STREET:

MANUFACTORY—26, HARRISON STREET, GRAY'S INN ROAD,

LONDON.



Great Exhibition

1851

CLASS AT NO. 51

THE ARTIST'S

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Amhurst 1861

Great Exhibition,

1851.

(CLASS 23—No. 97.)

CATALOGUE OF ARTICLES

EXHIBITED BY

HUNT & ROSKELL,

(LATE

STORR AND MORTIMER,)

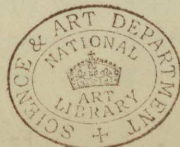
Jewellers, Goldsmiths, and Silversmiths

TO HER MAJESTY,

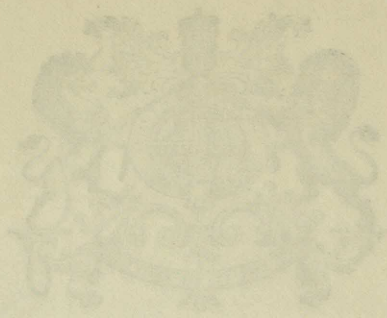
156, NEW BOND STREET:

MANUFACTORY—26, HARRISON STREET, GRAY'S INN ROAD,

LONDON.



26.11.67.



Great Exhibition,

1851.

(CLASS 23—No. 23.)

CATALOGUE OF ARTICLES

EXHIBITED BY

HUNT & ROSKELL,

(LATE

STORY AND MORTIMER),

Stewards, Goldsmiths, and Silversmiths

TO HER MAJESTY,

186, NEW BOND STREET:

MANUFACTORY—28, HARRISON STREET, GRAY'S INN ROAD,

LONDON.



LIST OF PLATE.

I.

A CENTRE ORNAMENT and PLATEAU, executed with a view to exhibit the capabilities of silver in its application to sculpture and decorative art. The ornament is adapted as a stand for flowers by day, and as a candelabrum by night; and with these objects the various groups are selected to agree in subject.

On each quarter of the Plateau are groups representing the seasons; Flora, attended by her nymphs, playing with flowers, and a lamb, personifying Spring. Zephyrs, bearing on their shoulders a female figure, crowned with wheat, and carrying the sickle, representing Summer. Autumn is typified by the figures of Silenus, Bacchus, and Pomona. Winter by aged Saturnus, who, seated on a leafless tree, spreads his mantle over shivering nature. On his left is a figure representing storm and tempest, accompanied by wolves. Beneath the groups are the signs of the Zodiac. On the foot of the centre ornament are figures representing the quarters of the world, each being accompanied by appropriate animals. The alto relievo around the column represents Day and Night, attended by the Hours; and around the stem which supports the Vase are four figures, representing the elements.

The whole is richly decorated with ornament of the Cinque Cento period.

II.

A SHIELD, composed of silver and iron. A specimen of art and embossing, dedicated to Shakspeare, Milton, and Newton.

Shakspeare is represented seated in a vessel of immortality, floating on the river of life, attended by Apollo, the god of poetry, and Minerva, the goddess of wisdom, who points out to him the various vices of humanity, represented by figures tormented by monsters. Genii of poetry support tablets, on which are inscribed some of his finest writings. An eagle, ready to soar, indicates the lofty flight of his genius.

On the side of the vessel are empanelled the seven ages of man. Three floating syrens repeat his beautiful poems; one of them, bearing the insignia of Folly, tells of Shakspeare's power of satire. Cupid, seated on a dolphin, illustrates the power of Love.

The subjects on the iron border are from Hamlet; his vision of the ghost of his father, his grief at the death of Ophelia, his vengeance, and death.

Milton is represented dictating to his daughter his poem of "Paradise Lost," inspired by Religion and Poetry, represented by two figures—one holding a torch, and the other the lyre. Crouched behind a shield is Satan—

"Horror and doubt distract
His troubled thoughts, and from the bottom stir
The hell within him."

Beneath the boughs of the forbidden tree is shown our first parents' disobedience.

—————"From the bough
She gave him of that fair enticing fruit
With liberal hand:"

Coiling around the stem is seen

"The enemy of mankind enclosed
In serpent inmate bad."

Among the branches is—the Genius of Evil.

A group of angels is represented flying towards Eden, as if to prevent the fatal fall they with dismay survey.

On the border is represented the battle between Abdiel and Satan. The angel Raphael cautioning our first parents against their enemy, and the expulsion from the garden.

The third medallion is devoted to Newton, who is represented reclining on a globe, contemplating the wonders of the heavens. Behind him are the figures of Time and Truth, and Wisdom, who rebukes two crouching figures, typical of Ignorance and Superstition. On the right is a figure of Earth instructing her children, who are identified with Europe, Asia, Africa, and America. In faint relief above is shown the system of attraction, which he propounded. A figure represents the Sun, around which the Planets pursue their course.

On the border is represented the accident which led Newton to the contemplation and discovery of Gravitation—the incident which awakened his mind to the Prism. Between is Genius in a chariot, tracking space, indicative of his comprehensive mind.

"Nature and Nature's laws lay hid in night:
God said, 'Let Newton be,' and all was light!"

Surmounting the medallions in the centre of the shield is a figure—the Genius of Arts and Sciences. This work is unfinished.

III.

A VASE, of Etruscan form, embossed from thin sheets of silver, in the highest and lowest possible relief. The subject, which is treated in the style of Michael Angelo, is the destruction of the Titans by Jupiter, who made war upon them for having imprisoned his father Saturn. The giant sons of Cœlus and Terra, seeking to revenge the death of the Titans, made war on the Gods, heaped rock on rock, mountain on mountain, "Ossa on Pelion piled," in order to reach heaven. Jupiter routed the foe, who were crushed under rocks and mountains. On the summit of the cover is Jupiter, who, with stern and angry looks, grasps thunderbolts, which he hurls on the presumptuous Titans below. Bordering the cover, is the Zodiac circle, in low relief. On the body of the vase, on each side, are groups of giants—some climbing upwards, some crushed by the rocks hurled by the mighty Jove. Supported by the handles of the vase, two bold, presumptuous giants stand out in full relief, vainly menacing the father of gods and men. On the foot are fallen distorted figures, representing Vice and Presumption writhing in the agonies of death.

On the neck of the vase, in low relief, are two figures, representing Time and Fate; the former with his scythe, the latter grasping serpents. Among the representations in low relief, may be recognised Satyrs and Bacchanals in bowers of vine; Neptune in his chariot, drawn by sea-horses, hurling thunderbolts at the giants, who are casting rocks at him; flies and grotesque insects writhing in a spider's web, alluding to the fate of Arachne. Below one of the handles is Pan; beneath the other a skeleton. Crocodiles, winged monsters, fiery dragons, and other fabulous monsters of sea and land, wage war with one another.

IV.

A TESTIMONIAL IN SILVER, presented to Sir Moses Montefiore.

The sphinxes are indicative of the captivity of Israel in Egypt. The figures represent MOSES supporting the tables of the Law: the inscription underneath, in the Hebrew text, is from Exodus xiv. 14. EZRA reading a scroll, upon which is inscribed the 22nd verse of the 8th chapter of his book, the inscription underneath being from the same source, chap. x. ver. 4. A JEW of Damascus, loaded with chains, the 5th verse of the 27th chapter of Job being inscribed underneath. A Jew released, with 13th and 14th verses of 107th Psalm. The vine and the fig-tree overshadow these figures. The group on the summit represents David rescuing the lamb from the jaws of the lion. In the bassi relievi are portrayed—The Israelites crossing the Red Sea, and the destruction of Pharaoh's host. Wolves devouring the flocks, typical of the lawless violence of the world, and the Millennium, as described by Isaiah. The landing of Sir Moses and Lady Montefiore at Alexandria; Sir Moses obtaining the firman from the Sultan; The persecuted Jews of Damascus returning thanks for their deliverance. The thanksgiving in the Synagogue by Sir Moses on his return; under the latter is inscribed the 124th Psalm.

PORTIONS OF A SERVICE OF PLATE, PRESENTED TO THE RIGHT HON. THE EARL OF ELLENBOROUGH
BY HIS LORDSHIP'S FRIENDS IN INDIA.

V.

An Ornament for the centre of the table, of massive monumental character, surmounted by two

figures, typifying Asia crowning Britannia. The bassi relievi present four subjects—the ratification of the *Treaty of Nankin*, and views of *Calcutta*, *Cabul*, and *Canton*. On the base are figures of Affghan and Chinese captives, and of a British Sepoy. The architecture is of Indian character, embellished with palm, supported by recumbent Elephants.

VI. AND VII.

TWO CANDELABRA.

The stems and branches composed of the vine; the base of Indian architecture, supported by recumbent Camels, and carrying three figures each—the one a British Grenadier, an European Officer of Native Infantry, and a soldier of the Foot Artillery; the other, a soldier of the Horse Artillery, a Trooper of the Native Light Infantry, and a Trooper of the Irregular Horse.

VIII. AND IX.

TWO ORNAMENTS FOR THE ENDS OF TABLE.

The one personifies the river Ganges, reclining under a cotton-tree, and attended by the Rhinoceros; the other the Indus, under a plantain tree, attended by the Camels. The bases are of Indian architecture, supported by Brahmin bulls.

X., XI., XII., AND XIII.

FOUR ICE PAILS.

Composed of the lotus, and supported by other Indian plants; carry three figures each—a COTTON-SPINNER, A WATER-CARRIER, AND A MOONSHEE.

A CHOBDAR, A RYOT, AND A NAUTCH GIRL.

A BANGHY BADAR, A HUBBLE-BUBBLE SMOKER, AND A FAQUIR.

A ZEMINDAR, A HINDOO FEMALE WASHING HER HAIR, AND A BHEESTIE, OR MALE WATER-CARRIER.

XIV., XV., XVI., AND XVII.

FOUR DESSERT STANDS. Composed of Indian figures and plants, viz., A HINDOO GIRL DEPOSITING HER LAMP ON THE WATERS OF THE GANGES, UNDER A MANGO TREE, "*Magnifera Indica*."

A HINDOO FRUIT-SELLER UNDER A CATALPA TREE, "*Syringæfolia*."

A HINDOO GIRL PLUCKING THE SACRED MOON PLANT, "*Sacrostema Viminalis*," UNDER THE SACRED FIG TREE, "*Ficus Religiosa*."

A HINDOO FLOWER-SELLER UNDER A BANYAN TREE, "*Ficus Indica*."

XVIII.

A CUP IN SILVER, presented to Charles Kemble, Esq., on his retirement from the Stage, describes the "Seven Ages of Man." The figure on the summit is Charles Kemble, in the character of "Hamlet." This was the last work in silver superintended by the late Sir Francis Chantry, by whom the figure of Kemble was modelled.

XIX.

A TESTIMONIAL, presented to the Most Noble the Marquis of Tweeddale.

The group represents an incident recorded in Buchanan's History of Scotland, said to have occurred in the reign of Kenneth III., A.D. 980, and to which tradition ascribes the origin of the noble house of Hay.

"The Danes having invaded Scotland, were unsuccessfully opposed by the Scots, who fled. A countryman, named Hay, was, with his two sons, ploughing in a neighbouring field by the pass of Luncarty; when Hay seized the yoke from his oxen, and his sons, whatever instruments came readiest, and took their stations in the narrow pass, through which the fugitive Scots must proceed, and forced their countrymen back upon the Danes; and, joining in the conflict, successfully routed the latter. After this gallant exploit, Hay entered the city of Perth in triumph, carrying his yoke, and accompanied by his sons and a numerous retinue.

"At a consultation of the nobles, held a few days after at Scone, nobility was conferred upon Hay and his sons; and the king gave them as much land as the falcon would fly over. The falcon flew over six miles of country, afterwards called Errol. The king also assigned them three shields, or escutcheons, to intimate that the father and two sons had proved the three shields of Scotland."

These two latter scenes are displayed in bassi relievi on the base, which is also embellished with figures of the Wolf, Boar, and Dogs, illustrative of the sports of the period. The flowing branches of the candelabrum are enriched with Vine.

XX.

A GROUP IN SILVER, recording the celebrated meeting on the field of the Cloth of Gold near Calais, between Francis I. of France, and Henry VIII. of England.

The property of His Grace the Duke of Norfolk.

XXI.

A TESTIMONIAL IN SILVER, presented by Wilbraham Egerton, Esq., to the 43rd Light Infantry. On the summit of a Doric column, ornamented with flags, is a kneeling figure of Victory. At the base are figures of a Private, a Bugler, and an Officer of the 43rd, mourning over the untimely loss which this tribute of respect to the regiment commemorates.

XXII.

A TESTIMONIAL, presented to J. B. Neilson, Esq., the inventor of the Hot Blast for melting iron and other substances. The figures impersonify Minerva, and Science crowned by Britannia. Around the base are figures of Vulcan, Æolus, and Prometheus.

XXIII.

GROUP IN SILVER. Subject—Bruce, King of Scotland, defending himself against three followers of the Lord of Lorn, by whom he was attacked in a mountain pass, near Loch Dochart.—Vide Scott's "Lord of the Isles."

XXIV.

A TESTIMONIAL, presented to B. Lumley, Esq., of Her Majesty's Theatre. Around the column float three boys holding festoons of flowers. On the summit is the figure of Euterpe, and around the base are those of Melpomene, Thalia, and Terpsichore. The bassi relievi represent scenes from Norma, the Barber of Seville, and the Pas du Quatre.

XXV.

A CANDELABRUM, Louis XIV. style. Subject—St. George and the Dragon.
Executed for His Royal Highness the Duke of Nassau.

XXVI., XXVII., XXVIII., AND XXIX.

FOUR CANDELABRA to correspond, with Hunting subjects.
Executed for His Royal Highness the Duke of Nassau.

XXX.

THE GOODWOOD PRIZE for 1833, a Shield in Silver, representing the Battle of the Standard, after Leonardo da Vinci.

The property of the Right Hon. the Earl of Uxbridge.

XXXI.

A SHIELD IN SILVER, representing the Principal Incidents in the Life of Peter the Great.

In the centre is Peter the Great triumphing over Ignorance, Vice, and Envy. The six compartments divided by Figures of Victory, represent Peter delivered from the Insurrection of Strelitz; Peter working as a Shipwright in Deptford dockyard; the Foundation of the City of St. Petersburg; his Clemency at the taking of Neva; Catherine and Peter at the Battle at Pruth; Peter Crowning Catherine Empress.

This piece of Plate was the prize given by the Emperor of Russia to the Ascot Races, 1848. The property of Sir John Barker Mill.

XXXII.

THE SHIELD OF ÆNEAS in Copper, deposited by the Galvanic process. Vide Æneid, Book 8.

" BUT most admires the shield's mysterious mould,
 And Roman triumphs rising on the gold.
 For there, emboss'd, the heav'nly smith had wrought
 (Not in the rolls of future fate untaught),
 The wars in order, and the race divine
 Of warriors, issuing from the Julian line.
 The cave of Mars was dress'd with mossy greens:
 There, by the wolf, were laid the martial twins.
 Intrepid on her swelling dugs they hung:
 The foster-dam loll'd out her fawning tongue:
 They suck'd secure, while, bending back her head,
 She lick'd their tender limbs; and form'd them as they fed.
 Not far from thence new Rome appears, with games
 Projected for the rape of Sabine dames.
 The pit resounds with shrieks: a war succeeds,
 For breach of public faith, and unexampled deeds.
 Here for revenge the Sabine troops contend:
 The Romans there with arms the prey defend.
 Wearied with tedious war, at length they cease;
 And both the kings and kingdoms plight the peace.
 The friendly chiefs, before Jove's altar stand;
 Both arm'd, with each a charger in his hand:
 A fatted sow for sacrifice is led,
 With imprecations on the perjurd head.
 Near this, the traitor Metius, stretch'd between
 Four fiery steeds, is dragg'd along the green,
 By Tullus' doom: the brambles drink his blood;
 And his torn limbs are left, the vulture's food.
 There, Porsena to Rome proud Tarquin brings;
 And would by force restore the banish'd kings.
 One tyrant for his fellow-tyrant fights:
 The Roman youth assert their native rights.
 Before the town the Tuscan army lies:
 To win by famine, or by fraud surprise.
 Their king, half threat'ning, half disdain, stood:
 While Cocles broke the bridge, and stemm'd the flood.
 The captive maids there tempt the raging tide:
 Scap'd from their chains, with Clœlia for their guide.
 High on a rock heroic Manlius stood,
 To guard the temple and the temple's god.
 Then Rome was poor; and there you might behold
 The palace, thatch'd with straw, now roof'd with gold.
 The silver goose before the shining gate
 There flew; and, by her cackle, sav'd the state.
 She told the Gauls' approach: th' approaching Gauls,
 Obscure in night, ascend, and seize the walls.
 The gold dissembled well their yellow hair:
 And golden chains on their white necks they wear.
 Gold are their vests: long Alpine spears they wield,
 And their left arm sustains a length of shield.

Hard by, the leaping Salian priests advance;
 And naked through the streets the mad Luperci dance,
 In caps of wool; the targets dropp'd from heav'n.
 Here modest matrons in soft litters driv'n,
 To pay their vows in solemn pomp appear,
 And od'rous gums in their chaste hands they bear.
 Far hence remov'd, the Stygian seats are seen:
 Pains of the damn'd; and, punish'd Catiline:
 Hung on a rock—the traitor; and, around,
 The furies hissing from the nether ground.
 Apart from these the happy souls he draws,
 And Cato's holy ghost dispensing laws.
 Betwixt the quarters, flows a golden sea;
 But foaming surges there in silver play.
 The dancing dolphins with their tails divide
 The glitt'ring waves, and cut the precious tide.
 Amid the main, two mighty fleets engage—
 Their brazen beaks oppos'd with equal rage.
 Actium surveys the well-disputed prize:
 Leucate's wat'ry plain with foamy billows fries.
 Young Caesar, on the stern, in armour bright,
 Here leads the Romans and their gods to fight:
 His beamy temples shoot their flames afar;
 And o'er his head is hung the Julian star.
 Agrippa seconds him, with prosp'rous gales,
 And, with propitious gods, his foes assails.
 A naval crown, that binds his manly brows,
 The happy fortune of the fight foreshows.
 Rang'd on the line oppos'd, Antonius brings
 Barbarian aids, and troops of Eastern kings,
 Th' Arabians near, and Bactrians from afar,
 Of tongues discordant, and a mingled war:
 And, rich in gaudy robes, amidst the strife,
 His ill fate follows him—th' Egyptian wife.
 Moving they fight: with oars and forked prows;
 The froth is gather'd, and the water glows.
 It seems as if the Cyclades again
 Were rooted up, and jostled in the main;
 Or floating mountains floating mountains meet;
 Such is the fierce encounter of the fleet.
 Fire-balls are thrown, and pointed jav'lins fly.
 The fields of Neptune take a purple dye.
 The queen herself, amidst the loud alarms,
 With cymbals toss'd, her fainting soldiers warms—
 Fool as she was! who had not yet divin'd
 Her cruel fate; nor saw the snakes behind.
 Her country gods, the monsters of the sky,
 Great Neptune, Pallas, and love's queen defy.
 The dog Anubis barks, but barks in vain,
 Nor longer dares oppose th' ethereal train.
 Mars, in the middle of the shining shield,
 Is grav'd, and strides along the liquid field.

The Diræ sowse from heaven with swift descent :
 And Discord, dyed in blood, with garments rent,
 Divides the prease : her steps Bellona treads,
 And shakes her iron rod above their heads.
 This seen, Apollo, from his Actian height,
 Pours down his arrows ; at whose winged flight
 The trembling Indians and Egyptians yield,
 And soft Sabæans quit the wat'ry field.
 The fatal mistress hoists her silken sails,
 And, shrinking from the fight, invokes the gales.
 Aghast she looks, and heaves her breast for breath,
 Panting, and pale with fear of future death.
 The god had figured her as driv'n along
 By winds and waves, and scudding through the throng.
 Just opposite, sad Nilus opens wide
 His arms and ample bosom to the tide,
 And spreads his mantle o'er the winding coast,
 In which he wraps his queen, and hides the flying host.
 The victor to the gods his thanks express'd,
 And Rome triumphant with his presence bless'd.
 Three hundred temples in the town he placed ;
 With spoils and altars ev'ry temple graced.
 Three shining nights, and three succeeding days,
 The fields resound with shouts, the streets with praise,
 The domes with songs, the theatres with plays.
 All altars flame : before each altar lies,
 Drench'd in his gore, the destined sacrifice.
 Great Cæsar sits sublime upon his throne,
 Before Apollo's porch of Parian stone ;
 Accepts the presents vow'd for victory,
 And hangs the monumental crowns on high.
 Vast crowds of vanquish'd nations march along,
 Various in arms, in habit, and in tongue.
 Here, Mulciber assigns the proper place
 For Carians, and th' ungirt Numidian race ;
 Then ranks the Thracians in the second row,
 With Seythians, expert in the dart and bow.
 And here the tamed Euphrates humbly glides ;
 And there the Rhine submits her swelling tides,
 And proud Araxes, whom no bridge could bind.
 The Danes' unconquer'd offspring march behind ;
 And Morini, the last of human kind.
 These figures, on the shield divinely wrought,
 By Vulcan labour'd and by Venus brought,
 With joy and wonder fill the hero's thought.
 Unknown the names, he yet admires the grace,
 And bears aloft the fame and fortune of his race."

Dryden's Virgil, Æneas, Book VIII.

XXXIII.

The PORTLAND or BARBERINI VASE in silver.

XXXIV.

A TESTIMONIAL, presented to Sir George Cockburn. Four Figures representing Europe, Asia, Africa, and America; also a Sailor, a Royal Marine, an Artillery Man, and a Soldier of the 85th Regiment.

XXXV.

A GROUP in BRONZE.
Alexander and Bucephalus.

XXXVI.

AN EQUESTRIAN STATUE of the Duke of Wellington, in Bronze.

XXXVII. AND XXXVIII.

TWO INDIAN FEMALE FIGURES, in Bronze.

XXXIX.

A SILVER GROUP—"Mazeppa."

XL.

A GROUP IN SILVER. St. Michael and Satan, after Flaxman. Executed for the Earl of Chesterfield.

XLI., XLII., XLIII., AND XLIV.

FOUR EQUESTRIAN STATUETTES, in Silver.

JOAN OF ARC. A CAVALIER. AN ARAB. A HUSSAR. (Executed for the Earl de Grey.)

XLV.

THE GOODWOOD CUP, of 1849, of Elizabethan Character, with three Groups; representing Tilting, Hawking, and Hunting.

The property of Lord Stanley.

XLVI.

THE DONCASTER CUP of 1850.—Subjects, Victory crowning the Horse—Alti Relievi representing Chariot Racing—Racing with the Torch—Italian—and the modern Race—Groups of wild and domestic Horses.

The property of the Earl of Zetland.

XLVII.

A SALVER IN SILVER, partly Gilt. Elizabethan Style.
Executed for C. C. Martyn, Esq.

XLVIII. AND XLIX.

A DISH, and TUREEN to correspond.
Executed for C. C. Martyn, Esq.

L.

THE HARTLEPOOL TESTIMONIAL, presented to Ralph Ward Jackson, Esq. The figures represent Commerce, Science, and Industry—Neptune and Aeolus—Bassi Relievi, representing the Hartlepool West Harbour and Docks. The bust is a portrait of R. W. Jackson, Esq.

LI., LII., LIII., LIV., AND LV.

FIVE CANDELABRA in Silver, Louis XV. style, with Bacchanalian Groups.

LVI. AND LVII.

TWO END ORNAMENTS for the same Service. Subjects, Pomona and Flora. And other portions of the same service.

LVIII. AND LIX.

A SILVER GILT VASE and SALVER; style, 16th century. Set with Antique Gems.

LX. AND LXI.

TWO TAZZAS to correspond.

LXII.

A CASKET to correspond.
Executed for the Princess Basil Kotschoubey.

LXIII.

A VASE IN SILVER, style of Cinque Cento period, richly enamelled and gilt. On the cover (which removes for flowers) is a group, in frosted silver, of Zephyr and Flora. On the upper part are heads of Bacchus, Ariadne, and Pomona. On the handles are Cupids, with festoons of fruits. Around the body are four medallions, representing the seasons.

LXIV.

A LOOKING GLASS AND STAND, bearing four lights, richly decorated in the style of Louis XV.

LXV.

A TESTIMONIAL, presented to Mr. Williamson. Beneath a palm tree, in the centre of which is entwined a serpent, are three figures, representing a Sirdar, a Parsee, and a Brahmin merchant. At the angles of the base are heads of Elephants.

LXVI.

TWO VASES, of Etruscan form, for wine coolers, decorated with relievi, one representing "Ceres in Search of Proserpine," the other "Bacchus and Ariadne."

LXVII.

AN ICE PAIL, perforated, renaissance scroll, and vine ornament, with ruby glass lining. In front are groups of Cupids sporting with panthers, and on the handles are the figures of Bacchus and Ariadne.

LXVIII.

A CLARET JUG, decorated in the Cinque Cento style. On the body are figures of Hebe, Bacchus, and Ganymede.

LXIX.

A TEA SET, ornamented with chasing, in low relief.

LXX.

A PLAIN TEA SET, executed with a view to form rather than display of ornament.

LXXI.

A RICH GILT TEA SET, consisting of a tea kettle, decorated in the style of Louis XV., with mythological subjects, on one side; a sea nymph, as a representation of water, attended by Cupids riding upon a dolphin, on the other side; a nymph on a sea-horse, attended by Cupids; two figures on cover, supporting shield for arms.

A COFFEE POT. Subjects on the sides, Bacchus and Pomona.

A TEA POT. Subject, on one side, Flora, playing with Cupids; on the other, Ceres, attended by infant Zephyrs.

A SUGAR BASIN. Subject, on one side, Bacchus attended by Cupids; on the other, Ariadne seated on a panther, receiving a wreath from Bacchus.

A SLOP BASIN. Subject, on one side, Neptune borne on a shell by Tritons; on the other, Amphitrite attended by sea nymphs.

A CREAM EWER, figures representing the Seasons.

A CAKE BASKET richly ornamented. Subject—Ganymede and the Eagle of Jupiter; and Hebe attended by Cupid.

LXXII.

TWO SALTS. Boys on rock bearing shields for arms, crests or cypher, with shells for the salt.

LXXIII.

TWO SALTS, with small figures of Cupid, ornamented after the Cinque Cento style.

LXXIV.

TWO SALTS, composed of Stags and shells.

LXXV.

AN ENTREE DISH AND COVER, decorated with ornament of the Cinque Cento period.

LXXVI.

THE EMPEROR'S PRIZE, Ascot, 1847. An elaborate Vase, in the style of Louis XV., introducing as reliefs, on the body and base, subjects connected with the history of Russia; viz., Peter the Great receiving the swords of the Swedish Generals after the battle of Pultowa, and an event which occurred shortly previous to his death:—Being near Cronstadt, he saw a boat, full of men and officers, upset by the violence of the waves. He ordered instant assistance, which being ineffectual, he then seized a small boat, waded through the surf, and succeeded in rescuing the sufferers, though it brought on the disease which terminated his life in a week afterwards. On the base are reliefs of the palaces of Peterhoff and Smolenski.

LXXVII.

THE GOODWOOD CUP, 1848. The Battle of the Standard. After the death of Harold, the English gave way, but they retreated no further than the Standard, which they still fought to defend. The Normans hemmed them in, making the most desperate efforts to seize the banner. Robert Fitz Ernest had already grasped it, when the battle-axe of Leofwin (the brother of Harold) laid him on the turf, though he suffered the same fate simultaneously from the sword of one of twenty knights, who had undertaken to capture the Standard. Thus ended this memorable battle of Hastings, fought on the 14th of October, 1066, where the ruins of Battle Abbey now stand.

LXXVIII.

A GROUP IN BRONZE. Subject—a *Life Guardsman* in action, mounted on a charger which is a faithful portrait of "*Egyptian*," a horse now in the possession of Captain Thomas.

Executed for the Hon. Robert Lawley.

LXXIX.

A SHIELD IN SILVER, representing the conclusion of a memorable battle, with portraits of *F. M. the Duke of Wellington, the Duke of Richmond, the Marquis of Anglesey, &c., &c.*

Presented to the Goodwood Races by the late *Lord George Bentinck*, now the property of Colonel Peel.

LXXX.

TWO EQUESTRIAN STATUETTES of the Emperor Napoleon, and *F. M. the Duke of Wellington*; executed for his Grace in silver gilt, from models by the Count D'Orsay.

LXXXI.

THE HAND of the Infanta Josephine of Spain, in silver.

Several ornaments, specimens of workmanship, in silver.

Specimens of various patterns of Spoons and Forks.

&c., &c., &c.

LIST OF PRECIOUS STONES

FROM THE COLLECTION

OF THE LATE

HENRY PHILIP HOPE, ESQ.

No.		Grains.
1.	A superlatively fine Brilliant, of an oblong shape and crystalline water, from the mines of Golconda. This stone is cut with the greatest skill, and shows the most beautiful refulgence	57
2.	A Table Diamond, of a lengthened square shape, of the finest and purest water, from the Golconda mines. It is not like the brilliants, cut with a number of facets, but has a table and two long facets on each side	14½
3.	A curious Diamond, nearly of a square shape, flat beneath, and having its surface divided into squares like a chess-board	3
4.	A very curious specimen of a Diamond, most skilfully cut, having the shape of a ball, with innumerable facets on its surface. It is kept in a ring between two glasses	3½
5.	An extraordinarily fine pink Brilliant, of an oval shape, and of a decided pink topaz colour.	16
6.	A Brilliant, approaching to a circular shape, of an apricot colour, very pure and beautifully cut. There is a mixture of pink and orange in it, and the combination of these two tints produces a most charming colour, very rarely met with in the diamond	12½
7.	A small, but unique pink Brilliant, of the deepest ruby balais colour. It is beautifully cut. Its brilliancy and fine colour combine to give it a charming appearance	1½
8.	A most beautiful Brilliant, approaching to a circular shape, and of a decided lemon colour. This specimen being of the utmost purity and most beautiful cutting, shows a great brilliancy, and it is of a most charming colour	16
9.	A Brilliant, of a cymophane colour, and of an oblong cushion shape. The colour of this stone is composed of green and orange, both of which tints are distinctly perceived; and their combination produces a changing lustre, similar to that of watered silk	22½
10.	An Oval Brilliant, of a chrysolite colour, very spread, and cut at the back with a great number of facets. This stone is quite pure, and of a charming light green	13

No.	Grains.
11. A Green Brilliant, of a long square form, and of a very decided aqua-marine colour	6 $\frac{1}{2}$
12. A round Brilliant, of a very deep tourmaline green colour. This specimen is well worthy of its place in the collection, on account of its uncommonly deep green colour	2 $\frac{1}{2}$
13. A Brilliant, of a square shape, with rounded corners and steel colour, approaching to blue. This specimen is beautifully cut, and of the most brilliant refulgence	21
14. A superlatively fine Blue Brilliant, of an octagon shape, beautifully cut, and of great brilliancy. Its tint is a deep sapphire blue; and on account of its extraordinary and perfect colour, it is entitled to the name of a "Pierre d'echantillon"	10 $\frac{3}{4}$
15. A very fine oval-shaped Brilliant, very spread, and most admirably cut. This specimen has a light blueish tint, and an opalescent appearance; and although for its size it is not sufficiently thick, the fine work upon it gives it a beautiful brilliancy. The back of the stone is cut like a sapphire, with step facets, which increases the colour, and ought to be adopted in the cutting of all coloured brilliants	16 $\frac{1}{2}$
16. A Brilliant, approaching to a circular form, and of a complete opalescent appearance. It is of a very milky-blueish tint, with a slight mixture of yellow	5 $\frac{1}{2}$
17. A Brilliant, of a very deep jacinth colour, and of an elongated square shape, with rounded corners, narrower at one end. The colour of this stone is a mixture of orange with brown. This specimen is very remarkable for its uncommon and fine colour	36
18. A Rose Diamond, of a peculiar shape, being quadrangular diamondwise, and having the lower part more lengthened than the upper. It is of the most beautiful cutting, and of a very fine orange colour; so that in that respect it may be compared to a very fine Brazilian topaz, and it is of the greatest purity and brilliancy	13 $\frac{1}{2}$
19. A Brilliant, of an oval shape and deep orange colour. This specimen is beautifully cut and of great brilliancy. In its colour there is a mixture of orange and brown	15
20. A Brilliant, of a square shape, with rounded corners, and of a very deep brown colour. The stone is well cut, and though of a very dark tint, has much brilliancy	12
21. A very rare specimen of a Black Brilliant. It is of a square shape, with rounded corners, well cut, quite opaque, and of the most brilliant jet colour. Set as a ring, with roses	3
22. A very curious Brilliant, of an oval shape and garnet colour: set as a ring with small roses	2 $\frac{1}{2}$
23. A Ring, composed of three small, but very curious, rose diamonds, and black marks in the interior. The centre stone is of a round shape, and shows a perfect Maltese cross; the two side stones are of triangular shape, and have each a small round white spot in the centre, surrounded by a brownish border.	
24. A Diamond, of an oval shape and fine water, flat at the top and facettèd beneath. Its surface presents the engraved portrait of the Emperor Leopold the Second, and shows a very good likeness of that monarch, in whose possession it formerly was. The engraving is in all its parts highly polished, and it can scarcely be conceived how the artist has accomplished so arduous a task, having to contend against the extreme hardness of the stone. It is well known that the polishers of diamonds employ heavy weights to press the stone down on the turning-mill, because they have not power enough with their hands to give it that strong friction which is required to produce the polish. On the other hand, it is equally well known	

No.

the engraver uses in his work long and thin steel tools, with a thin edge at the end, which run in a lathe, and which, on account of their tenuity and of the hardness of the stone, are often broken and get very soon blunt; the artist cannot, therefore, employ physical power in performing the polishing part, but can only surmount the difficulty by the most persevering assiduity and patience. This specimen of art may therefore be considered as very valuable on account of the length of time it must have occupied to finish it. It is set in a gold ring.

25. An engraved Diamond of the lozenge shape, with the portrait of a philosopher. This specimen is much inferior to the last-described stone, the engraving not being polished. It is mounted as a ring, surrounded with small rubies.
26. A very curious Diamond, of an irregular form, flat on both sides. The front presents six large facets, which meet in the centre and form a star; they are laid on extremely flat. This specimen shows some dendritic marks, very like those that are seen in the Mocha stone; and, as it is well ascertained by analysis that the diamond consists of pure carbon alone, these black marks may be considered as the same substance in an uncrystallized state. It is set as a gold ring.
27. A very curious Diamond, of an irregular form, somewhat approaching to triangular, with rounded points; flat on both sides and very thin. This specimen presents in its interior a curious figure of a black colour, composed of three regular triangles meeting together at their points, and resembling the figure of the ace of clubs. Set as a gold ring . 2½
28. A very extraordinary curiosity, being the Portrait in relief of Lewis the XVIth, composed of small rose diamonds. Two circumstances in connection with this beautiful piece of workmanship are calculated to excite our surprise and admiration: these are, first, the diminutive size of the diamonds, which are all regularly cut with facets, and some are so small that 2000 would only weigh one carat, or four grains; secondly, the skill of the artist, who has composed this portrait to represent a cameo, and who has inserted the diamonds so admirably as to represent an uniformly even surface, scarcely showing the silver in which they are set.

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29. A large Oriental Ruby, of an oval shape, and of a deep crimson colour, consisting of a mixture of red and purple; it is beautifully cut, and is a very remarkable specimen, on account of its extraordinary size and weight; and it is set as a ring with roses . 84
 30. A very fine Oriental Ruby, of an oval form and of a charming cherry colour, or mixture of purple with red: it is beautifully cut, and free from any flaw: on this account, as well as on account of its volume, as an Oriental ruby it is a very fine and extraordinary specimen. Set as a ring . 32
 31. An Oriental Ruby, of an oblong shape, and of a deeper tint than the last, with a mixture of the red and purple. Set as a ring . 29½

- | No. | Grains. |
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| 32. An Oriental Ruby, of an oblong octagonal form, and of an amethyst colour. There is a mixture of purple and red, but the purple is the predominant tint; it is therefore to be called an Oriental amethyst. It is set as a ring | 22 |
| 33. An Oriental Ruby, of an oval shape, and of a lighter tint than the last-described stone. The pink is, however, more predominant, and gives it the appearance of a Siberian amethyst; on which account, it deserves to be called an Oriental amethyst. It is well cut, and is set as a ring | 20 |
| 34. A beautiful Ruby Asterias, or Star-stone, of an oval shape, cut <i>en cabochon</i> . It is of an opalescent appearance, the red being strongly mixed with a somewhat milk-blue silky substance. It plays the star from the centre, and shows the six sides of the crystal at the back. It is set as a ring. | |
| 35. A beautiful Asterias, of a round shape, and of a lilac colour, the ruby tint being mixed with blue. It is cut <i>en cabochon</i> , and shows a very decided star from the centre. It is set as a gold ring. | |
| 36. A Ruby Asterias, of a round shape, and pale pink colour. It is cut <i>en cabochon</i> , and hollowed at the back; and, moreover, shows a crystallization in the interior. Set in a gold ring, with small brilliants. | |
| 37. An Oriental Ruby, of an oval shape, and of a pale colour, engraved <i>in intaglio</i> . It represents the figure of Minerva, armed <i>cap a pied</i> with shield and spear, preceded by two erected serpents with twisted tails. Most probably, by representing these reptiles, the artist intended to allude to Minerva Poliada, who was worshipped in a cavern under a rock at Athens, which place was guarded by a dragon, or serpent. The engraving is well drawn and very spirited, and has evidently been the work of some eminent artist of the 15th century. | |
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| 38. A very fine Ruby Balais, of an oblong shape, and of a deep pink, approaching that of a fine <i>topaz brulé</i> . It is of the greatest purity, most beautifully cut, and very brilliant. It would be very difficult to find a specimen of this class of rubies which should surpass the present gem in beauty and perfection. It is set as a ring, with roses | 53 |
| 39. A most beautiful Ruby Spinelle, of an oblong octagonal shape, and of a very fine amaranth colour. It is cut with step facets, is very pure and brilliant, and of a charming appearance. Set as a ring, with roses | 22½ |
| 40. A very fine Ruby Spinelle, of an oval shape, and of a beautiful crimson colour. It is exceedingly well cut, and of a very fine and pure tint. Set as a ring, with small roses | 18½ |
| 41. A beautiful Ruby Spinelle, of an oval shape, and of a fine claret colour. There is a mixture of crimson and blue, and it approaches much in appearance to the Oriental ruby. It is of a pure tint. Set as a ring, with small roses | 1½ |
| 42. An extraordinary Ruby Spinelle, of a long octagon shape, with step facets, and of a deep purple velvet colour. This specimen is deserving of notice on account of its curious tint, which is rarely met with in the spinelle ruby. It is free from any flaw, and set as a ring, with small brilliants | 25 |

- No.
43. A Ruby Spinnelle, of an oval shape, and very much resembling a garnet in colour. It is free from defect, beautifully cut, and very remarkable on account of its curious tint as a ruby spinelle. It is set as a ring, with small roses 23 $\frac{1}{4}$
44. Another specimen of Ruby Spinnelle, of an oval shape, and approaching in appearance to a garnet 15
45. A very fine Ruby Spinnelle, of a deep rose colour. It is of a square shape, and cut with step facets. The great purity of its tint, its fine cutting, its brilliancy, as well as its uncommon and charming colour, are above praise. It merits well the character of a matchless gem. Set as a ring, with small roses 10
46. A curious Ruby Spinnelle, of an oblong form, with rounded corners, very finely cut, and of an apricot colour, of a very pure tint, and free from defects. This specimen is remarkable, on account of its curious colour. Set as a ring, with roses 7 $\frac{1}{2}$
47. A most extraordinary specimen of Ruby Spinnelle, of an oval shape, and of a greenish blue, resembling a sapphire. Finely cut, and of a pleasing appearance. This stone is a remarkable instance of the freaks of nature in colouring the gems; for it appears singular that the characters of two stones, so very distinct as the sapphire and ruby spinelle, should be so blended in this specimen as to puzzle even the greatest connoisseur to decide to which class it belongs. Set as a ring, with roses 5
48. An extraordinary specimen of the Ruby Spinnelle, of an oval shape, cut *en cabochon*, of a chatoyant lustre, and of a maroon colour, nearly opaque; and shows, when held in a proper direction so that the light falls on it, a brilliant ray of a lighter reddish tint. It would be best compared to a changing taffety of a deep brownish red colour. Set as a ring, with small roses.
49. A small but very uncommon specimen of a Ruby Spinnelle, of an octagonal shape, and greenish blue colour; very remarkable as a variety of the ruby spinelle. Set as a ring, with roses 1 $\frac{1}{2}$
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50. A most beautiful sapphire, of an octagonal shape, and fine indigo colour. This stone is of very good proportions and beautifully cut. It is set as a ring, with small roses 118
51. A large Sapphire, of an octagon shape, and of a light blue steel colour: it is cut with steps, and has great lustre. Set as a ring 180
52. A Sapphire of an elliptical shape and light indigo colour: it is pure and free from any flaw or defect: it is cut with three rows of small facets, and is of great brilliancy. Set as a ring 65 $\frac{1}{2}$
53. A curious Sapphire, of an oblong form, and fine violet colour. In this the ruby and sapphire colours are intermixed, but they are so blended as to produce one uniform tint. This gem is of a most charming hue, and is finely cut. Mounted in a ring, with small brilliants and roses 20

- | No. | Grains. |
|---|---------|
| 54. A Sapphire, of an oval shape, and approaching to purple in colour, being a mixture of the ruby and sapphire tints. This specimen is extremely curious on account of its interior showing a great number of small cavities, or bubbles containing fluid. Set as a gold ring | 43½ |
| 55. A very curious Sapphire, of an oblong shape, cut on both sides with step facets, combining the two colours of the Sapphire and the Oriental topaz : sometimes these two tints are found in the same stone, but they generally are intermixed, and are perceived together : in the present specimen, however, the yellow is only seen in front, and the blue at the back. This specimen deserves attention, as it offers an illustration of the connexion of the sapphire and Oriental topaz. Set as a gold swivel ring | 39 |
| 56. A Sapphire of an oval shape, wherein the colours of the Oriental topaz and the Sapphire are united, the two tints being seen together at the surface where the blue is, however, most predominant : with the back of the stone it is the reverse, the yellow there predominating over the blue ; mounted in a swivel ring, set round with small roses | 10 |
| 57. A Sapphire of a square form with rounded corners, and of an opalescent appearance, produced by a milky substance with which the stone is impregnated : there is a mixture of blue with a light pink, giving a lilac colour. Mounted in a gold ring | 70½ |
| 58. A very fine Sapphire of an octagonal shape, and nearly white colour, having a very slight tinge of blue : it is of the greatest limpidity, without any flaw or defect, and is of such magnificent refulgence, that it might be taken, even by a connoisseur, for a brilliant : it is most admirably cut, and deserves, on account of its fine qualities and perfection, to be called a " <i>Pierre d'Echantillon</i> ," set in a ring | 47¾ |
| 59. A curious Sapphire of an oval shape, and of a milky-blueish tint impregnated with a silky substance producing an opalescent appearance ; at the back it has a little flaw which shows the Topaz colour, and a very small spot of a distinct red colour. Set as a gold ring | 31¾ |
| 60. A very fine Asterias, of an octagonal shape, and of a fine blue colour, cut <i>en cabochon</i> ; the hexagonal or six-sided form of the sapphire is seen at its surface, which, combined with a silky appearance, produces a changeable play of light. It shows the six rays of the star distinctly, and is remarkable for its fine colour and great transparency, qualities which are rarely met with in the asterias. When held up to the sun it presents in the interior a brilliant luminous point, from which emanate six luminous rays. Set as a ring with small roses. | 10 |
| 61. A most beautiful Asterias, of a circular shape, cut <i>en cabochon</i> , of a milky-blueish tint. The natural hexagonal form of the sapphire can easily be perceived in the stone, and it shows on its surface, as well as on its back, the most perfect six-rayed star when the rays of the sun fall on it ; but when held up to the sun it presents a most brilliant luminous central point, from which emanate six sharp-drawn luminous rays. Set as a ring with small roses. | 10 |
| 62. A very curious Asterias, of a square form and rounded corners, and of a light blue colour, very transparent ; some white stripes or bands, and one of a brownish colour, run across the stone. It shows on its surface two distinct six-rayed stars, and when held up to the sun it presents the star in the interior, like the last-described specimens. Set as a gold swivel-ring. | 10 |

No.

Grains.

63. A very curious Sapphire of an oval form; one-half of the stone is semi-transparent, of a blueish-green tint, and presents the most beautiful iris; the other part is opaque, of a brownish colour with a yellowish white *chatoyant* lustre; and it shows a six-rayed star. Set as a gold swivel ring.
64. A very curious Sapphire, of an oval shape and light blue colour, cut *en cabochon*, with a beautiful iris, showing the colours of the rainbow. This is an accident, occasioned by some fractures in the interior, and which occurs frequently in stones of a softer nature, particularly in topazes, rock crystals, &c., but which is rarely met with in the sapphire. 26
65. A Sapphire, engraved in intaglio, of a long octagonal shape and pale blue colour: it represents the head of Adrian, is very finely engraved, and is evidently copied from the antique by some eminent artist of the 15th century.
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66. A very interesting specimen of an engraved Oriental Topaz, evidently antique, representing a bull in intaglio, with a gracefully-shaped Greek vase before him, and under his body lies a round ball. The stone is marked with three Greek letters. It is set as a gold swivel ring. 32
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67. A very fine Emerald, of an oval form, beautiful colour, and great purity and transparency. It is cut flat at the top, with a slanting edge, and convex at the back. It is engraved with some Persian characters, and set as a gold swivel ring.
68. A curious Emerald, of a circular form, and deep green colour; cut flat at the top with a slanting edge, and convex at the back. It presents in its interior a fixed six-rayed star, which is seldom met with in an emerald. Set as a gold ring.
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69. A superlatively fine Aquamarine, of an oval shape, and of the finest sea-green colour, most admirably cut, with seven rows of brilliant facets in front, and steps at the back.

No.		Oz. Dwt. Grs.
	This fine gem is of the purest fine deep green tint, free from any flaw or defect, and displays the highest degree of effulgence. Its extraordinary size and charming hue, combined with its great perfection, entitle it to the denomination of matchless. Weight	5 17 12
70.	A most beautiful oval-shaped Aquamarine, most beautifully cut like the last, of a fine slightly yellowish sea-green colour. It is of very great brilliancy, and nearly free from flaws; a very trifling one lies near the edge, which is only detected upon a very close examination. Some thin lines run in an horizontal direction near the surface of the stone; they are caused by the presence of some Titanite	3 4 18
71.	A most exquisite oval-shaped Aquamarine, cut by the most skilful hand in the same manner as the two former specimens. It is of a beautiful deep blue tint, approaching the sapphire colour. There is, however, a slight mixture of green with the blue, constituting at once the character of the aquamarine. This superb gem is of the greatest purity and perfection, as well as of a very captivating hue. It scarcely yields in brilliancy to any other precious gem. It may well be termed unique, and is fit to adorn the crown of a monarch	1 17 15
72.	A very fine Aquamarine, of an oval shape and beautifully cut, with five rows of brilliant facets in front, and steps at the back, of a true sea-green colour, a shade lighter than No. 69; it is very pure in its tint, and nearly perfect; a few trifling flaws lie on the edge of the stone, which are scarcely discernible on account of the fine work on it: this fine gem is of very great brilliancy	1 5 8
73.	A very fine Aquamarine, of an oval shape, beautifully cut, with five rows of brilliant facets in front, and steps at the back; of a decided yellowish colour, resembling the chrysolite: this beautiful gem is of the greatest purity, and free from defect: its fine brilliancy and pleasing hue cannot be too highly praised	1 3 2
74.	An extrordinarily fine Aquamarine, of a perfectly circular shape, and most beautifully cut, with seven rows of brilliant facets in front, and steps at the back: it is of a beautiful sea-green colour, with a slight mixture of yellow, though, nevertheless, of a pure decided tint. This beautiful gem is of the highest effulgence, and of the greatest perfection	2 7 10
75.	A very fine oval-shaped Aquamarine, most beautifully cut, with five rows of brilliant facets in front, and steps at the back: of a yellowish-green resembling the chrysolite, not however of so deep a colour as No. 73, the yellow being more predominant. It is of a very pure tint, free from defect, and of the utmost brilliancy	0 17 17
76.	A fine Aquamarine, of a square form, with rounded corners, cut with five rows of brilliant facets in front, and steps at the back, rather spread: of a very deep yellowish-green resembling the peridot. This stone is remarkable for its curious colour	0 11 14
77.	A fine Aquamarine, of a long oval shape, cut with five rows of brilliant facets in	

No.

- front, and steps at the back; of a fine but light green, strongly mixed with blue. It is very transparent, and free from any defect 0 11 22
78. A superlatively fine and large Aquamarine, from Siberia, of a fine golden sherry colour, and of an octagonal form, beautifully cut, with step facets in front and at the back. This gem is of the utmost brilliancy, and of a charming hue. On account of its extraordinary curious colour, it may be called unique.
79. A most exquisite Aquamarine, from the Brazils, of an oblong shape, cut with brilliant facets in front, and steps at the back; of a fine blue colour, which is, however, slightly intermixed with green. It is of a most charming hue, free from defect, and may, on account of its fine qualities, be called a "Pierre d'Echantillon."
80. An Aquamarine, of an oblong form, engraved in intaglio, apparently antique. It is of a light sea-greenish colour, and represents a female figure, with a bagpipe in her hands; a slight drapery flows round the upper part of the body. The figure is very beautifully and spiritedly drawn, and bears very much the character of the antique. It is well known that the aquamarine was a favourite stone for engraving with the Greeks and Romans, which is proved by the number of engraved gems of this class, particularly in intaglio, which are found in all the collections of antique stones. To facilitate examination, this specimen is set as a swivel ring.
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81. A very fine Jargoon, of an oblong form, cut with step facets, of an olive-green colour, resembling the peridot. This specimen has several little flaws in the interior, but it is of a pure tint, which is not often the case with the green jagoons, they being generally very cloudy.
82. A superlatively fine Jargoon, of an octagonal form, cut with step facets, of a very fine deep orange colour of the purest tint, having the charming hue, prismatic play, and brilliancy of the diamond. It would be a difficult task to match this beautiful gem, on account of its extraordinarily fine and unique colour. It is set as a ring.
83. An exquisitely fine Jargoon, of a square form, with rounded corners, cut like a brilliant, of an aquamarine blue colour, and having the prismatic play and brilliancy of the diamond. This beautiful specimen is of a very rare and fine tint, and free from any defect; and it may with propriety be called a matchless gem. It is set as a ring.
84. A very fine Jargoon, of a long oval shape, cut like a brilliant, of a light yellowish-brown colour, resembling the Brazilian topaz, of a very pure and fine tint. This beautiful gem is free from any defect, and has the play of prismatic colours, and brilliancy of the diamond. It is set as a ring.
85. A very curious oval-shaped Jargoon, cut like a brilliant, of a brown-red colour, entirely resembling the garnet. It happens very rarely that a jargoon of the garnet tint is found of so large a size as the present specimen. It may, therefore, be considered as a very rare gem of its species. It is set as a ring.

86. An exquisitely fine Hyacinth, of great transparency and perfection, and, from its being well cut, with three rows of brilliant facets in front, and steps in the back, it shows the highest degree of brilliancy. It may be regarded as a matchless specimen; and it is set as a ring.
87. An exquisitely fine Hyacinth, of an oblong form, and most charming hue; the orange tint is more predominant than the red. It is cut with three rows of brilliant facets in front, and steps at the back; and it is of great purity and transparency, and very brilliant. Set as a gold ring.
88. An exquisitely fine Hyacinth, of an octagonal form, cut in front with three rows of brilliant facets, and steps at the back; of a beautiful colour, a shade lighter than the last-described specimen. It is of a high degree of perfection, great transparency and brilliancy, and is set as a ring.
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89. A very fine Chrysolite, of an oval shape, cut with five rows of brilliant facets in front, and steps at the back. It is of a primrose colour, the light green being intermixed with yellow. There is a milky substance in the interior of the stone, which produces a *chatoyance* at the surface like changeable taffety. This beautiful gem is free from flaw, and remarkable for its extraordinary size, as well as for its beautiful and peculiar colour. It is set as a ring 186
90. A fine oval-shaped Chrysolite, beautifully cut like a brilliant, and of a deep honey colour, or dark yellow, strongly mixed with brown. It is free from any flaw or defect, and remarkable for its uncommonly deep colour. It is set as a ring 53
91. A very fine oval-shaped Chrysolite, cut as a brilliant, of a honey colour, much lighter than the last, and it has more green intermixed with the yellow. It is free from flaws, and of great brilliancy. Set as a ring 46 $\frac{1}{2}$
92. A very fine chrysolite of an oval shape, cut like a brilliant, of a fine deep yellowish green: this beautiful gem is of a very pure tint, free from any flaw, and of the greatest effulgence, and it may be considered as a very fine specimen of this class of stones. It is set as a ring 38 $\frac{1}{2}$
93. A chatoyant Cymophane, of an oval shape, cut on both sides *en cabochon*, of a yellowish-green colour, and transparent; a silky substance, which lies at the end of the stone, produces on the surface a milky-blueish ray, which shows, however, more at the back than in front. It is set as a swivel ring.
94. An extraordinarily fine Chatoyant Cymophane, of a circular form, cut at the top *en cabochon*, and flat at the back; of a yellowish green colour, semi-transparent, and very thin. This specimen does not, like other chatoyant stones, show a sharp-drawn drawn ray in the centre, but presents a vivid flash of a brilliant white, which moves all over the surface, according to the position in which it is held to reflect the light. It may, in this respect, be compared

- No. to the play of the moonstone. It is impossible to describe sufficiently the beauty of this gem; and it may be called "unique." It is set as a ring.
95. A very extraordinary Chatoyant Cymophane, of a circular shape, cut on both sides *en cabochon*, and of a dark greenish-brown colour. It is semi-transparent, and shows a blueish ray in the centre, both in front and at the back. This specimen is very remarkable for its uncommonly deep colour, resembling the darkest smoky rock crystal. It is set as a gold ring.
96. A superlatively fine chatoyant Cymophane, of an oval shape, cut on both sides *en cabochon*: it is semi-transparent, of a dark olive-green colour, with a fine blueish ray, which plays in a perpendicular direction in the centre of the stone, as well in front as at the back. This beautiful gem is of a most charming appearance, and very remarkable for its curious colour. It is set as a ring.
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97. A very large and fine Garnet, from Ceylon, of a deep colour, and of an irregularly-rounded heart shape; it is hollowed out at the back, as is customary with garnets, the depth of colour rendering it necessary: a slight chatoyant reflection may be observed near the lower part of this stone, where there is also a flaw, which, however, is not easily perceptible.
98. A large and fine Ceylon Garnet, similar in character and colour to the last, but engraved on its surface to represent a rose.
99. A large and fine Bohemian Garnet, of an oval shape, and cut with a slightly-convex surface. This fine stone is nearly as large, and it has all the fire and beauty of the last; but it is remarkable for being filled with a dark-coloured granular substance, which renders it less transparent. It is set as a gold swivel ring.
100. A very fine and large Syrian Garnet, nearly of a circular form, cut with brilliant facets in front, and steps at the back. This specimen is extremely brilliant, beautifully transparent, and shows most admirably the bright violaceous hue so characteristic of the Syrian garnet: it has an almost imperceptible flaw near the edge. It is set as a gold ring.
101. An uncommonly fine specimen of almandine or Syrian Garnet, of a rather lengthened octagonal form, cut with brilliant facets in front, and steps at the back. This stone is remarkable for its brilliancy, and for the brightness of its colour, nearly approaching that of the Oriental amethyst. It is beautifully clear, and free from defect. It is set as a gold ring with roses.
102. An extraordinary specimen of the Ceylon Garnet, of a rather lengthened square form, rounded at the corners; cut with brilliant facets in front and at the back. This specimen is remarkable for the richness of its colour, resembling that of the finest and deepest orange-red hyacinths: it vies with them, moreover, in brilliancy and fire. This stone is of the greatest purity, and free from defect: it is set as a gold ring with small diamonds.
103. An engraved Garnet, of an oblong form, cut *en cabochon*, with the figure of a young fawn bearing his thyrsus and cup, in intaglio. The design is beautiful and graceful, and undoubtedly antique. It is set as a gold ring.

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104. An engraved Garnet, of a circular form, representing, in intaglio, the head and wing of a Genius. Set as a gold ring.
105. A fine engraved Garnet, of an oval shape, representing in alto relievo, the portrait of Henri Quatre. The drawing is fine and bold, and is the work of F. Coldore. It is set as a gold ring.
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106. A most beautiful Brazilian Topaz, of an oblong form, cut with seven rows of oblique facets in front, and steps at the back ; it is of a beautiful deep orange colour strongly mixed with red, and of great purity of tint : a trifling flaw lies on the edge of the stone, which is scarcely visible. This beautiful gem is of the utmost brilliancy, and may be considered as one of the finest specimens of this class of gems.
107. An extraordinarily large and fine Brazilian Topaz, of an oblong form with rounded corners, cut with seven rows of brilliant facets in front, and steps at the back : it is of a beautiful orange colour intermixed with red, but the two tints are not so much blended as in the last-described specimen, the red tint showing more distinctly at the two ends of the stone.
108. A large and fine Brazilian Topaz, of a nearly circular form, beautifully cut with five rows of brilliant facets in front, and steps at the back ; it is of a deep orange colour intermixed with red ; the two colours are, however, so blended that it is difficult to distinguish them separately. This beautiful gem is of the greatest perfection and brilliancy, and it is set as a ring.
109. A curious Brazilian Topaz, of an oblong form, cut with brilliant facets in front, and steps at the back ; a deep orange colour, mixed with red plays from both ends, and the centre is of a pale yellow. This stone is free from defect, and is of great brilliancy.
110. A superlatively fine Brazilian Topaz, of an elongated octagonal form and most admirably cut : it is of the finest amaranth colour, or mixture of red and yellow, but these two tints are so perfectly blended that they present only one decided and uniform tint : it is free from any defect or flaw, of a most charming hue, and, with regard to cutting, it is a perfect chef-d'œuvre of workmanship. It would be useless to attempt to convey to the reader by a description an idea of the beauties of this matchless gem ; we need only add that it might be placed beside the finest Spinelle ruby without yielding any superiority to the latter ; indeed it resembles that stone more than it does a topaz. This unique specimen is set as a ring with roses.
111. A most magnificent Brazilian Topaz, of an elongated octagonal form, cut with step facets both in front and at the back ; it is of a most beautiful amaranth colour, very pure in its tint, free from any flaw, and of very great brilliancy : it is set as a ring with roses.
112. A fine natural pink Topaz, of a long narrow oval form, cut in front with brilliant facets, and with steps at the back : the centre of the stone presents a still deeper pink than the last specimen, but not so pure in its mixture, for some yellow can be detected : the two ends are of the deepest amaranth, showing distinctly the mixture of red and yellow. This specimen

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is interesting on account of its showing so distinctly the impregnation of its different tints : it is free from any flaw, and set as a gold ring.

113. An unique natural pink Topaz, of an oblong form, cut with oblique facets in front, and steps at the back ; of a fine light claret colour, of the purest tint, very transparent, and of a most captivating hue. This matchless gem deserves well the name of the Brazilian ruby, as it has all the appearance of a ruby balais, and will certainly bear comparison with that stone as to beauty of colour and fire ; and it may be valued much higher than a ruby balais, as it is evident that a natural pink topaz, of such perfection of colour, is much the more scarce : it is set as a ring with small roses.
114. An exquisitely fine and large natural pink Topaz, of an oblong form, cut in front with oblique facets, and steps at the back, of a most beautiful pink, of the greatest purity, free from any flaw or defect. This extraordinarily fine gem is of the greatest brilliancy, and a most charming hue : it may be considered as matchless, on account of its uncommonly large size, its fine colour, and its great perfection : it is set as a gold ring.
115. A very large and most beautiful burnt pink Topaz, of a drop shape, cut in front with brilliant facets, and steps at the back. This superb specimen is of the finest pink colour, and of the greatest purity and tint ; the yellow colour is entirely extracted by heat : it is of the greatest brilliancy : a few trifling flaws lie on the edge of the stone, which are scarcely perceptible : it has a cap set with roses on its small end.
116. An unique large and fine Saxon Topaz, of an oval form, and cut like a brilliant : it is of a fine honey colour, of great transparency, and free from any flaw. This superb gem, like the last-described specimen, displays the prismatic colours of the zircon, and shows as great an effulgence as the finest yellow brilliant. It would be vain to attempt to convey to the reader an idea of the beauty of this stone ; it certainly must be regarded as one of the finest specimens of this collection.
117. A superlatively large and fine blue Topaz, from the Brazils, of an oval form, and most admirably cut with seven rows of brilliant facets in front, and steps at the back : it is of a greenish-blue colour, entirely resembling the aquamarine, from which it can only be distinguished by its greater specific gravity and hardness : it is of the utmost transparency, and free from any flaw or defect. This rare gem is very remarkable for its uncommonly large size, its great perfection, and its beautiful colour : the fine workmanship displayed in the cutting produces the greatest effulgence : it would be a difficult task to find a match for it, and we may presume that the Brazilian soil has never produced a finer gem.
118. A very fine Tourmaline, of a lengthened octagon form, cut in front with brilliant facets, and steps at the back, and of a bottle-green colour. This specimen is free from any flaw or defect ; it is very transparent, and of a fine hue : set as a gold ring.
119. A superlatively fine Tourmaline, of an oval form, cut in front like a brilliant, and with steps at the back ; it is of a very rich brown-sherry colour, very transparent and of great brilliancy, and free from any flaw or defect. This unique gem is very remarkable for its curious

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tint and pleasing hue, as well as for its brilliant lustre—qualities which are indeed rarely met with in a tourmaline : it may be considered as the finest specimen ever known, and it would be a difficult task, if not impossible, to match it : it is set as a gold ring.

120. A very fine Tourmaline, of an oblong form with rounded corners, cut as a brilliant in front, and with step facets at the back : it is of a light claret colour mixed with purple, and of great transparency ; it has, however, some flaws, which are not very conspicuous, and it may be considered a very fine specimen : it is set as a ring.
 121. A very fine Tourmaline, of an oblong form, cut with brilliant facets in front, and steps at the back : it is of a beautiful pink colour, closely resembling the ruby balais. This beautiful specimen, though not free from flaws, is of very great transparency and of the utmost brilliancy, and in this respect does not yield to the Oriental ruby : it is set as a ring.
 122. A fine Tourmaline, of a circular form, cut in front like a rose-diamond and flat at the back, of a perfect ruby colour, red mixed with purple. This specimen is not very transparent on account of the numerous defects in the interior ; it is, however, remarkable for its fine colour : it is set as a ring.
 123. A fine Tourmaline, of an oval form, cut with five rows of small brilliant facets in front, and steps at the back ; it is of a deep pink colour mixed with purple, and, though not free from flaws, is very transparent : it deserves its place in this collection on account of its fine colour : it is set as a ring.
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124. A very large and most superb Opal, from Mexico, of an irregular oval form, $1\frac{5}{8}$ ths inch long by $1\frac{1}{4}$ th wide, and of great transparency ; it shows in every direction the most beautiful iris colours, among which the red and green are particularly vivid. This beautiful specimen, on account of its great display of colour and brilliancy, might be assorted with an Hungarian opal without derogating from its merit.
 125. A very curious and fine Opal, from Hungary, of an oval form, $1\frac{1}{4}$ inch long by $\frac{3}{4}$ ths of an inch wide. This specimen is exceedingly thin, about two-thirds of it transparent and the remainder semi-opaque ; the transparent part of this gem is of a blueish tint, and displays the most vivid green and purple colours, slightly intermingled with yellow ; if held in an oblique position, several straight lines of a more opaque nature are to be observed. The other part of this stone shows a confused mass of red and green, the former being most predominant, but not in such distinct flashes as in the transparent part. This beautiful specimen may be compared in appearance to the shining and brilliant colours of the breast of the humming-bird, as, when held up to the light, the green and purple appear of a beautiful red ; set as a gold ring, with a purple enamelled border.
 126. A most magnificent and large Opal, from Hungary, of an oval form, 1 inch long and $1\frac{3}{8}$ ths of an inch wide, very plump, semi-opaque, and of a milky-blueish tint ; it displays most abundantly in all directions the most beautiful prismatic colours, which are dispersed all over the surface in small flakes, and is equally fine at the back. This beautiful specimen may on account of its size and good proportions, together with its great display of colour, be ranked among the finest opals ; it is mounted as a gold ring, set round with rose diamonds.

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127. A most superb Opal, from Hungary, of a long, narrow, oval form, $1\frac{1}{8}$ th of an inch long and $\frac{7}{16}$ ths of an inch wide; it is semi-transparent, and of a milky-blueish tint, and displays very abundantly the most vivid flashes of red, green, and purple in all directions—the red, however, predominating; the back is equally fine, but here the green is seen in larger masses. This beautiful gem, on account of its eminent perfection, is entitled to rank among the finest opals. It is set as a gold ring, with a black enamelled border.
128. A fine Hungarian Opal, of an oval form, semi-transparent, and of a milky-blueish tint. It displays some beautiful prismatic colours, which are seen to greater advantage when the stone is held in a perfectly horizontal position, and which appear as large vivid flashes, the red predominating; the back, from its greater opacity, does not reflect the rays of light, and is therefore of a dull appearance.
129. A most superb Hungarian Opal, of a drop shape, of greater opacity, and of a milky-blueish tint; it shows the most beautiful prismatic colours in the greatest profusion; the red, green, and purple are distributed in beautiful harmony all over the stone, in small flakes, and produce the most charming effect; the back displays the iris colours in larger flashes, and would (on account of their brilliancy) be equally fine with the front, if part of it were not so opaque as to hide the fine colours of the interior of the stone; set as a gold ring.
130. A very beautiful and very curious Opal, from Hungary, of an oval form, and milky-blueish tint. It is semi-transparent, and displays the red, purple, and green colours very profusely in small flakes. On the front of the stone the green is predominant, but all the small green flakes are bordered with red; the back, though not quite so transparent, is equally rich in prismatic colours; the red is particularly predominant, so that this gem offers a peculiar appearance, one side being all over green, and the other red; the prismatic colours in this curious opal are more fixed, and not so flashing as in other opals; they are, nevertheless, most vivid in appearance. Set as a gold swivel ring.
131. A very beautiful irregularly drop-shaped Opal, from Hungary. It has a milky-blueish tint, very great opacity, is very plump, and shows the prismatic colours very profusely; the red, green, and purple are distributed in equal proportion, in small flakes, all over the surface, and the colours are more fixed than usual; the back, being more opaque, does not display such vivid colours, but shows only very faintly the red and green in small grains, very closely connected. They are more perceptible when the stone is held in an oblique position. Set as a gold ring.
132. A very curious Opal, from Hungary, of an oval form, and semi-transparent, with a milky-blueish tint; it shows the red and green colours very closely distributed in very small grains all over the stone, the red being most predominant; the back is more opaque, and does not show the prismatic colours so distinctly. This stone is set as a gold ring.
133. A curious Opal, of an oval form, from Mexico. It is very transparent, and of a milky-blueish tint, interspersed with small green flakes in great abundance, which are of a fixed nature. Very little purple is seen in this gem, and the border reflects the red colour, as when the last parting rays of the sun display a feeble flush of red on the firmament. Set as a gold ring.

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134. A very curious Opal, from Hungary, of an oval form, semi-transparent, and having a milky-blueish tint. This specimen is not very rich in prismatic colours, but shows only the green in large flashes; a most beautiful hue of purple is cast on the surface, which moves in all directions in which the stone is held.
135. A very beautiful Harlequin Opal, from Hungary. It is of a circular form, semi-transparent, and of a milky-blueish tint, and it shows the finest prismatic colours most profusely—the red, green, yellow, and purple in very brilliant fixed points. This gem derives its particular name from its chequered appearance, the colours being all fixed, and not moving according to the varied directions in which the stone may be held. It is a variety very rarely met with. Set as a gold ring.
136. A most beautiful Opal, from Mexico, of an oval shape and dark greenish tint. It displays, in an oblique position, the most vivid and brilliant colours, consisting of red, green, purple, and yellow, which move in large flashes all over the stone, and the green colour is particularly predominant. On one side there are some fixed red flakes, which may be seen in any position. This curious gem may very properly be compared, in its beautiful appearance, to the shining plumage of the humming-bird. It is set in an old-fashioned ring with a pierced shank, and surrounded with rose diamonds.
137. A very curious Opal, of an oval form, from Mexico; it is very plump, semi-transparent, has a dark-brownish tint, and displays some beautiful prismatic colours, consisting of red, green, and yellow, which, however, are not so brilliant as those of the last-described specimen. It is set as a gold ring.
138. A most beautiful Opal, from Mexico, of a triangular form, completely opaque, and of a greyish-white tint; it displays the most brilliant iris colours very profusely, in fixed flakes all over the surface of the stone; red, green, and yellow intermingled, offer the most charming appearance. The back of this gem is of a coffee-brown colour, and of such opacity as not to show the slightest prismatic colour. This specimen, from the great abundance of vivid and brilliant colours, may be ranked among the finest Mexican opals. It is remarkable for its complete opacity, a variation seldom met with in the Mexican opal. Set in a gold ring.
139. A very fine Opal, from Mexico, of an oval form, semi-opaque, and of a yellowish tint; it displays the finest prismatic colours very profusely. They consist of red, green, yellow, and purple (the latter colour rather faint), which appear in large and vivid flashes; the back is not quite so brilliant as the front, but shows the green and purple colours very beautifully, the purple being particularly predominant, but the red not so visible as in the front. Set as a gold ring, with a blue enamelled border.
140. A fine golden Opal, from Hungary, of an oval form, completely opaque, and of a yellow tint; it shows the green colour very profusely in small fixed flakes all over the stone; the red is very faintly perceptible; the back, though quite as much covered with the green colour, is not so brilliant in appearance as the front. Set as a gold ring.
141. A very fine golden Opal, from Hungary, of an oval form, completely opaque, and of a yellow tint; it displays the prismatic colours very profusely; they consist of the red, green,

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- yellow, and purple, which appear in very small and closely-connected fixed grains or points ; a small part of the stone shows a vivid green flash. The back consists of the matrix of opal, of a brownish and greyish colour, showing very faintly a few sparks of prismatic colours. Set as a gold ring.
142. A very beautiful and curious Opal, from Hungary, heart-shaped, opaque, and of a beautiful purple tint ; it displays a very fine and brilliant green colour, in small flakes, interspersed with black dendritic marks. The back is of a grey colour, with the same dendritic marks as the front, but without any prismatic colours. This specimen is very curious and rare. It is set as a gold ring.
143. An extraordinarily curious oval-shaped Opal, from Hungary ; three parts of the stone are completely opaque, and of dark brown colour, interspersed with some beautiful and brilliant red flames, slightly intermixed with green ; in one direction a faint purple flash is visible ; the other end is semi-opaque, of a milky-blueish tint, displaying the red and green in small but vivid flashes. This curious gem has very much the appearance of a very brilliant Brazilian beetle, and may certainly be called unique. It is set as a gold ring.
144. A curious Opal, from Mexico, of an oval form, translucent, of a light yellow colour, and cut like a topaz. It very much resembles a Saxon topaz, and is set as a gold ring.
145. A curious Opal, from Hungary, of an octagonal form, translucent, of an orange colour, and cut with step facets, both in front and at the back. It very much resembles a Brazilian topaz, and, though not possessed of the same fire, shows, nevertheless, a great degree of brilliancy. It is set as a gold ring.
146. A curious wax Opal, from Hungary, of an oval form, cut *en cabochon*, very plump, translucent, and of a brownish-yellow tint : it shows very distinctly, in the interior, a group of moss. It is set as a gold ring.
147. A curious Opal, from Mexico, of an oval form, and cut *en cabochon* : it is translucent, and of a light emerald colour. Set as a gold ring.
148. A small but very curious Hungarian precious Opal, of a somewhat irregular oval form, and of a pale liver colour, reflecting most beautiful and vivid flashes of the most brilliant lilac colour.
149. A very fine Opal, from Hungary, of a drop shape, which, from the great variety of colours, is called harlequin. The prismatic colours of this stone do not appear in moving flashes, but are of a more fixed nature. Set as a gold ring.
150. A curious Opal, from Hungary, of an oval shape, and greyish colour : it is opaque, and shows black dendritic marks all over the surface. Set as a gold ring.
- 151.—A very curious oval-shaped opal, from Hungary, opaque and perfectly white : it shows numerous obliquely-placed translucent cylinders, having the appearance of holes made by worms in wood. Set as a gold ring.
152. An Hydrophane, or oculus mundi, from Hungary, of an oval form, and milky-coffee colour : it displays prismatic colours faintly : they consist of green and purple in very small grains closely connected. This stone has the property of becoming transparent when put in water, and of reassuming its opacity when dry again. It is set as a gold ring.

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153. A most beautiful specimen of the matrix of Opal, from Hungary, of an oval form, and blackish-grey colour: it displays a great profusion of small but very vivid and brilliant closely-connected sparks of red, green, yellow, and purple, intermingled in beautiful harmony: the back is very richly interspersed with small purple and green sparks, which are very vivid, and distributed in equal proportion over the whole surface; no other colour is visible. This is a matchless specimen, on account of its abundance of prismatic colours. It is set as a gold-swivel ring.
154. A curious Opal, from Hungary, of an oval shape: three-fourths of the stone are of a yellowish-green colour and opaque; the remainder is of a milky-blueish tint and translucent, and is separated from the opaque part by an oblique line of a grass-green colour. It is set as a gold ring.
155. A common Opal, of an oval shape, opaque, and of an olive-green colour, from Hungary. Set as a gold ring.
156. An oval-shaped common Opal, from Hungary, opaque, and of a dark-grey colour. Set as a gold ring.
157. An oval-shaped common Opal, from Hungary, opaque, and of a chocolate colour. Set as a gold ring.
158. A semi-opaque wood Opal, of an oval shape, from Hungary: half of the stone is of a yellowish-white, the other half of a blackish-brown colour, crossed by lines denoting its ligneous character.
159. A curious round-shaped translucent Opal, from Hungary, crossed by two yellow lines: it displays a few prismatic colours very faintly, and is set as a gold ring.
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160. A very fine engraved Peridot, of a pale green colour, representing Apollo and the lizard in intaglio. The naked figure of young Apollo, or Apollino, is standing near the trunk of a tree, with his left arm uplifted, coaxing the lizard to crawl up the tree. The drawing is very fine and spirited, by Calendrelli. The name of the artist is in Greek letters, engraved on the stone. It is set as a gold swivel ring.
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161. An extraordinarily curious Amethyst, from Siberia, of an oval form and convex on both sides. It is of a pale violet colour, very transparent, and shows in the interior four cavities, containing fluid, which is distinctly perceived upon moving the stone between the fingers, when the liquid will flow up and down in the cavities according to the position the stone is held in. Three of these cavities are of an irregular shape; the fourth represents a tube of a conical form, half-an-inch in length. This specimen is of the greatest rarity; and it is worthy of remark, that it has been kept in this collection for many years without the least diminution or evaporation of the fluid. It is set as a gold swivel ring.
162. A very curious Amethyst, from Saxony, of an oval form, cut with four rows of brilliant facets in front, and steps at the back. It is of a bad violet tint, partly stained with brown, and it has a very dull appearance; but it offers a very curious aspect, for in the interior, near the surface, is a silky substance, which shows some curved lines or streaks of a whitish colour,

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which may in form be compared to the water trickling down a pane of glass on a cold winter's day, when there is considerable heat in the room. It is set as a gold ring.

163. A very fine and curious engraved Amethyst, of an oval shape; the front is of a deep violet colour, cut *en cabochon*, and presents, in intaglio, the figure of a Bacchante, carrying the thyrsis on her shoulder; the back of the stone is composed of two strata or layers, *i.e.*, a whitish-grey stratum with brown spots on a violet ground, of which the artist has taken the best advantage by engraving the figure of a panther in relief: the work is very clever and spirited. It is set as a gold swivel ring.
164. A curious Amethyst, from the Brazils, of an oval shape, cut in front with four rows of brilliant facets, and steps at the back; it is of a deep chrysolite colour, the green being strongly mixed with yellow. It is very pure and of great brilliancy; and it is set as a gold ring.
165. A very curious and fine Amethyst, from the Brazils, of an oval shape, cut in front with five rows of brilliant facets, and with steps at the back; it is of a deep hyacinth colour, very pure and brilliant. It is set as a gold ring.
166. A curious Amethyst, from Brazil, of an oval shape, cut in front with four rows of brilliant facets, and steps at the back; it is of a light chrysolite colour; the stone is very brilliant, but there is a very small flaw at the back. It is set as a gold ring.
167. A curious and fine Amethyst, from Saxony, of a lengthened octagonal shape, most beautifully cut with step facets both in front and at the back: it is of a light yellow colour, and very pure, and of the utmost brilliancy; in which latter respect it does not even yield to a topaz. It is set as a gold ring.
168. A very curious Amethyst, from Brazil, having the appearance of two oblong faceted stones, owing to the peculiar and remarkable manner in which it is cut. One half of this stone is yellow, the other purple; and the two portions continue united to each other, side by side; and each portion being completely faceted, from the distinctness of the colours, it has the appearance of two stones. It is set as a gold ring.
169. A most beautiful Amethyst, from Siberia, of an oval shape, $1\frac{1}{16}$ th of an inch by $1\frac{1}{2}$ an inch thick, cut in front with five rows of brilliant facets, and with steps at the back: it is of a pale violet tint, of the utmost brilliancy, quite pure, and of a charming aspect.
170. A fine Amethyst, from Brazil, of an oval shape, $1\frac{5}{16}$ th of an inch by $1\frac{1}{16}$ th of an inch, and $\frac{5}{8}$ ths of an inch thick; cut in front, with seven rows of brilliant facets, and steps at the back: it is of a fine and pure violet tint.
171. A fine Amethyst, of an octagonal shape, from Siberia, $1\frac{1}{4}$ th of an inch by $1\frac{3}{16}$ ths and $\frac{7}{16}$ ths of an inch, cut both in front and at the back with step facets: it is of a pale violet tint with a rather brownish appearance, quite pure and of the utmost brilliancy.
172. A very fine Amethyst, from Brazil, of a lengthened octagonal shape, $1\frac{3}{8}$ ths of an inch by $1\frac{1}{2}$ an inch thick; most beautifully cut, and of a deep violet tint, quite pure and of great brilliancy.
173. A most magnificent Amethyst, from the Brazils, of an oval shape, 2 inches by $1\frac{1}{4}$ ths of an inch and 1 inch thick; cut in front with seven rows of brilliant facets, and steps at the back: this specimen is of a very deep violet tint, of a beautiful velvet, and very remarkable for its dimensions and extreme perfection.

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174. A very fine Amethyst, from Brazil, of a long octagonal shape, $1\frac{7}{16}$ ths of an inch by $1\frac{1}{4}$ th of an inch and $\frac{3}{4}$ ths of an inch thick: it is beautifully cut, and of a fine violet colour, richly tinged with red, very pure and brilliant.
175. A very curious Amethyst, from the Brazils, of an oval shape, $1\frac{5}{16}$ ths of an inch by $1\frac{1}{4}$ of an inch, and $\frac{5}{8}$ ths of an inch thick; cut in front with five rows of brilliant facets, and steps at the back; about two-thirds of the stone are of a fine violet colour, the remainder is of a yellowish green, and the two colours are divided by an oblique line: when held in a perpendicular position the green reflects the violet, which produces at the two ends a brownish-red tint, the two opposite ends showing a fine violet colour: this specimen offers a most singular and beautiful aspect, and may be regarded as matchless.
176. A fine Amethyst, from Brazil, of a square shape with rounded corners, 1 inch in diameter and $\frac{5}{8}$ ths of an inch thick; it is of a violet colour, strongly tinged with red and very brilliant.
177. A superlatively fine Amethyst, from Ceylon, of an octagonal shape, $1\frac{1}{16}$ ths of an inch by $1\frac{3}{8}$ ths of an inch thick, most beautifully cut with oblique facets in front, and steps at the back; it is of the finest violet colour, richly tinged with purple, of the most beautiful hue, very pure, and of the most charming aspect, and displays a particularly rich lustre by candle light: it would be difficult to match this gem.
178. A very fine Amethyst, from Siberia, of a long octagonal shape, $\frac{7}{8}$ ths of an inch by $\frac{3}{4}$ ths of an inch and $1\frac{5}{16}$ ths of an inch thick, cut in front with oblique facets, and steps at the back; of a fine violet colour, richly tinged with red, very pure and brilliant.
179. A brown Amethyst, or fummy rock crystal, from Ceylon, of a long octagonal shape, $\frac{1}{16}$ ths of an inch by $\frac{1}{16}$ of an inch and $\frac{1}{2}$ an inch thick; it is cut with steps in front and at the back, and of an amber colour, very pure.
180. A very fine Amethyst from Siberia, of a lengthened octagonal shape, 1 inch by $1\frac{3}{16}$ ths of an inch and $\frac{1}{2}$ an inch thick; cut in front with oblique facets, and with steps at the back: it is of a beautiful violet colour, richly tinged with red, very pure and brilliant.
181. A very curious Amethyst, from the Brazils, of an oval shape, 2 inches by $1\frac{5}{16}$ of an inch and $1\frac{3}{8}$ of an inch thick; cut in front with five rows of brilliant facets, and steps at the back; it is of a light violet tint, only partly coloured; it shows in the centre one streak of violet, and contains titanite, which gives it the appearance of having a number of thin white hairs in the interior.
182. A very beautiful Amethyst, from Siberia, of a lengthened octagonal shape, $1\frac{1}{16}$ of an inch by $1\frac{3}{8}$ ths of an inch and $1\frac{5}{16}$ ths of an inch thick; cut in front with oblique facets and steps at the back; it is of a beautiful violet colour, of a rich hue, strongly tinged with purple, very pure and brilliant.
183. A superb Amethyst, from Siberia, of a lengthened octagonal shape, one inch by $\frac{3}{4}$ ths of an inch and $\frac{3}{8}$ inch thick; cut in front with oblique facets, and steps at the back; it is of a light violet colour, richly tinged with red, very pure and of the utmost brilliancy.
184. A very curious Amethyst, from the Brazils, of an octagonal form, $\frac{7}{8}$ ths of an inch by $1\frac{3}{8}$ ths of an inch and $\frac{1}{2}$ an inch thick; it is cut with steps both in front and at the back; part of the stone is green and the remainder of a violet colour, very pure and of great brilliancy.

No.

185. A fine Amethyst, from Spain, of an oval shape, cut in front with five rows of brilliant facets, and steps at the back; of a fine violet colour, richly tinged with purple, very pure and brilliant.
186. A fine Amethyst, of a heart shape, from Siberia, $\frac{7}{8}$ ths of an inch in diameter and half an inch thick; cut on both sides like a rose diamond, and of a ruby balais colour, very pure, and of the utmost brilliancy.
187. A most beautiful specimen of yellow Crystal (Cairngorum), from Scotland, of an oval shape, $2\frac{1}{4}$ th of an inch by $1\frac{1}{16}$ ths of an inch and 1 inch thick; cut with seven rows of brilliant facets in front, and steps at the back: it is of a deep brown sherry colour, very pure and of great brilliancy. This gem, on account of its fine colour and great perfection and size, may be considered as one of the finest specimens of this class of stones.
188. A very fine brown Amethyst, from Ceylon, of an octagonal form, $1\frac{3}{4}$ th of an inch by $1\frac{5}{16}$ ths of an inch; it is cut with step facets in front and at the back, and is of an amber colour, of great lustre.
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189. A Cameo on a turquoise (de la vieille roche), nearly circular, and of a pale blue colour. The cameo represents a female head, and the work appears to be ancient and is very good. It is set as a gold ring.
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190. A most superb and beautiful oriental Sardonyx, of three strata, of an oval shape and quite opaque. The first stratum or layer is of a beautiful and brilliant black; the second is of a milky-blueish tint; and the third of a fine brown colour. This specimen, on account of its beautiful aspect and perfection, may be well called matchless. It is set as a gold ring.
191. A most beautiful oriental Sardonyx, of three strata. It is of an oval shape, cut *en cabochon*, and quite opaque. The first layer is of a very intense and brilliant black; the second of a milky-blueish tint; and the third of a yellowish-brown colour. This is equal in beauty to No. 190.
192. A fine oriental Sardonyx, of two strata, of an oval shape, and semi-transparent. The first layer is of a greyish-white, and the second of a yellowish-brown colour. It is set as a gold ring.
193. A curious oriental Sardonyx, of a perfectly circular shape, cut *en cabochon*, semi-transparent, and of a brownish-black colour. The centre presents a circular spot of a milky-blueish tint, like the pupil of an eye. It is set as a gold ring.
194. A fine oriental Sardonyx, engraved in intaglio, of an oval shape, with three strata, and semi-transparent. The first stratum is of a greyish-brown; the second of a milky-blueish tint; and the third of a yellowish-brown. It represents the bust of Priapus on a terminus, evidently antique work. It is set as a gold ring.
195. A very beautiful Cameo, on an oriental sardonyx, of three strata, of an oval shape, and semi-transparent. The first stratum is of a milky-blueish tint; the second of a dark grey; and the third of a pale red. The artist has most skilfully employed these different strata in

No.

representing a crowned negro head in Roman armour. He has first worked away the red stratum to form the head, leaving, however, some of the red for the laurel wreath, the eardrop, and the armour; he then cut out the bust, clearing all away to the milky-blueish stratum, which he has kept as the back-ground. The whole is very finely cut, and has an excellent effect. It is most probably the work of some eminent artist of the 16th century.

196. A very curious Cameo, on a sunstone of a yellowish colour, quite translucent; it represents a monkey's head, and the brilliant reddish effect falls just on the prominent parts of the face, which gives it a very singular appearance. It is set as a gold swivel ring.

197. A most exquisitely fine oval-shaped Moonstone, from Ceylon; it is translucent, and of a most beautiful sky-blue *chatoyant* lustre. This specimen is of a most charming appearance. It is set as a gold ring.

198. A beautiful Cat's-eye (quartz), from Ceylon, oval form, of a brownish colour, with a yellowish streak playing in the centre of the stone. It is of a very brilliant appearance, set as a gold ring.

Model of a fine Brilliant, weighing 100 grains; sold to His late Majesty King William II. of the Netherlands.

Model of a fine Brilliant, weighing $316\frac{1}{2}$ grains; as received from India.

Model of the same stone after cutting; sold to the Duke of Brunswick.

Models of a perfectly beautiful Brilliant, called L'Etoile Polaire, weighing 161 grains. And two other fine Brilliants, weighing $134\frac{1}{2}$ grains, recently sold. These gems are promised by the owner for exhibition.

Fine Specimens of the art of Seal Engraving.

LIST OF SPECIMENS OF PRECIOUS STONES, ETC.

200. A specimen of the Oyster containing pearls.
201. A very fine Pearl attached to the shell.
202. A portion of a Shell, containing pearls in the form of fish. This interesting specimen is from China, and has been produced by placing within the shell models of the fish on which the oyster has exuded the pearly concretion.
203. Various specimens of Pearls.
204. Rough Diamonds from Cuithæ, Brazils.
205. Rough Diamonds from Sincura mines, Bahia. This mine was discovered in 1844. These diamonds are generally of inferior quality.
206. Rough Diamonds from the Serra mines—first water.
207. Rough Diamonds from the Serra mines—second water.
208. Specimens of rough Diamonds from Golconda.
209. Specimens of rough Diamonds from Borneo, sent by Rajah Sir James Brooke.
210. Specimens of refuse rough Diamond, called Boart. These are useless for cutting, and are reduced to powder for cutting and polishing other diamonds, seal engraving, &c.
211. Two Sticks charged with cement, in which are embedded two rough diamonds. In cutting, the workman holds a stick in each hand, and rubbing the diamonds together the one cuts the other, by which means the crystal is worked into form. The powder is valuable, and is collected.
212. Specimen of Diamond Powder thus obtained.
213. Two Diamonds imbedded in metal for polishing. This operation is performed by placing the diamond on a circular plate of iron charged with diamond powder and oil. This plate is called the skive, and by horse, water, or steam power, is made to revolve about 2000 times per minute. Great care is used to place the diamond at the required angle, and for every facette it has to be removed and replaced in the metal.
214. Specimens of Diamonds in various stages of cutting and polishing.
215. A small parcel of polished Diamonds.
216. Specimens of Sapphires in the rough and polished state.
217. Specimens of Rubies in the rough and polished state.
218. Specimens of Oriental Topaz, in rough and polished.

219. Specimen of Sapphire, with admixture of the ruby colour—called oriental amethyst.
220. Specimen of Sapphire, combined with Oriental Topaz.
221. Specimen of rough Ruby and Oriental Topaz, combined.
222. Specimen of rough Emerald, in the matrix.
223. Specimen of the rough Emerald, removed from the matrix.
224. Emeralds in the polished state.
225. Specimen of rough Opal.
226. Opals, cut and polished.
227. Two large specimens of Turquoise (Caillaites), in the rough state.
228. Sample of polished Turquoises.
229. Specimen of Occidental or Fossil Turquoise.
230. Specimen of Garnet, in the rough and polished state.
231. Specimen of Brazilian Topaz, in the rough and polished state. The pink colour is produced by heat.
232. The largest known specimen of Aquamarine from the Brazils. This stone formerly belonged to Don Pedro.
233. Aquamarines, in the polished state.
234. Specimens of Tourmalin, in the rough and polished state.
235. Specimens of Amethyst, in the rough and polished state.
236. Chrysolite, in the rough and polished state.
237. Specimens of the Peridot, as it is sent from the Levant. Also cut Specimens of this stone, in its natural state, are very rare.
238. Specimens of the Cat's Eye.
239. Specimens of the Jacynth.
240. Specimens of the Jargoon or Zircon.
241. Specimens of the Onyx.
242. Specimens of the Chrysopras.
243. Specimens of the Moonstone.
244. Specimens of Labrador.
245. Specimens of Lapis Lazuli.

LIST OF JEWELLERY.

246. A magnificent Diamond Bouquet, being a specimen of the art of diamond setting. The flowers, the Anemone, Rose, Carnation, &c., are modelled from nature. This ornament divides into seven different sprigs, each perfect in design, and the complicated flowers, by mechanical contrivances, separate for the purpose of effectual cleaning. It contains nearly 6000 diamonds, the largest of which weighs upwards of 10 carats, and some of the smallest in the stamens of the flowers would not exceed 1000th part of a carat.
247. An enamelled Portrait of Her Majesty on gold, by J. Haslem, after F. Winterhalter, painted by His Royal Highness Prince Albert's permission, from a picture in his possession. The portrait is surrounded with a wreath of oak, enamelled on fine gold, set with pearls and diamonds.
248. An Ornament for the Head, composed of branch coral, connected by leaves of enamel and gold, enriched with diamonds.
249. Several Brooches and other ornaments, in enamelled gold, set with diamonds. The flowers modelled from nature.
250. An enamelled Portrait of Her Majesty on gold, by J. Haslem, set as a bracelet, with carbuncles and diamonds.
251. Specimens of Ear-rings, in emeralds, diamonds, carbuncles, &c., after the marbles from Nineveh.
252. An enamelled Portrait of Shakespeare, on gold, by W. Essex, from the portrait in possession of the Earl of Ellesmere, set as a ring, with diamonds.
253. An enamelled Miniature Portrait of the late Sir Robert Peel, by W. Essex, set as a ring.
254. Several Ornaments, specimens of workmanship in Diamonds and other precious stones, &c., &c.

WATCHES, ETC.

255. A fine Gold Watch, with improved detached lever escapement, chronometer balance, isochronal spring, and dial showing the phases of the moon, thermometer with two different scales, days of the month, hours, minutes, and two seconds hands; the one underneath the other may be stopped at pleasure for any length of time, without interfering with the going of the watch, by moving a small nib on the side of the case, and when released by the same means, flies immediately under the other hand, and assumes the appearance of one hand only. This arrangement is very useful for scientific purposes. On the back the hours are enamelled in blue, and it also carries a hand *à tact* for the purpose of feeling the time at night.
256. A fine gold Chronometer, with tourbillon escapement, dial showing hours, minutes, and seconds, and carrying a thermometer with two different scales.
257. A flat gold Watch, with duplex escapement, chronometer balance, isochronal spring, silver dial, showing hours, minutes, days of the month, and thermometer. It is so constructed as not to require joints to the case; it sets and regulates at the side.
258. A gold Watch, with flowers painted on blue enamel, detached lever escapement, chronometer balance, engraved gold dial.
259. A very highly-finished Eight-day Marine Chronometer, in rosewood case.
260. An Eight-day Striking Clock, engraved gilt case, chronometer escapement, and day of the month calender.
261. An Eight-day Striking Clock, engraved gilt case, with Aneroid barometer and thermometer, detached lever escapement.
262. A large Oval Eight-day Time-piece, engraved gilt case, with Aneroid barometer, day of the month calender, and thermometer, detached lever escapement, compensation balance.
263. A small Oval Eight-day Carriage Time-piece, engraved gilt case, with thermometer, detached lever escapement.
264. A square-shaped Eight-day Carriage Time-piece, engraved gilt case, with day of the month calender, detached lever escapement. The flatness of this clock renders it peculiarly adapted to the carriage.
265. An oval Eight-day Carriage Time-piece, engraved gilt case, with perpetual day of the month calender, detached lever escapement.
266. Clocks and Watches of various construction.

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